

Retrospective Memory

**Amy Bukarau MFA Dance Candidate
Performance and Choreography
May 2018**

A thesis submission to the graduate division of the
UNIVERSITY OF HAWAII AT MĀNOA
In partial fulfillment of the requirements for the degree of
MASTER OF FINE ARTS
In dance performance and choreography

THESIS COMMITTEE
Associate Professor, Amy Schiffner, Committee Chair
Assistant Professor, Peiling Kao
Professor, Elizabeth Fisher

TABLE OF CONTENTS

PART I:

PROPOSAL.....	3
Proposed Timeline.....	4
Introduction.....	5
Concept.....	7
Description of Choreography	8
Lighting and Music	9
Costume Design.....	10
PART II: REFLECTIONS.....	11
Choreography.....	11
Music.....	19
Final Production.....	22
WORKS CITED.....	25
APPENDIX A: PRESS RELEASE.....	26
APPENDIX B: PROGRAM COPY.....	29
APPENDIX C: VIDEO DOCUMENTATION.....	30

PART I: PROPOSAL

Amy Bukarau
MFA Thesis Proposal
University of Hawai'i at Mānoa

Proposed Thesis Committee

Amy Schiffner (Chair)
Betsy Fisher
Peiling Kao

Proposed Timeline

End of April	Thesis committee formation based on proposal acceptance
April 21	Finalize Cast
End of July	Begin working with some dancers
Beginning of August	Music for Mid Pac section finished
End of August	Begin rehearsals, Tuesdays and Thursdays 5-7PM
Beginning of September	Music finished
September 5	First Showing to Committee
Mid-September	Meet with Costume designers
September 26	Second Showing to Committee
October 10	Third Showing to Committee
TBA Fall	Final performance- Place is TBA
Spring 2018	Performance in Footholds in Lab Theatre

Introduction

As part of the requirements to complete an MFA in dance at the University of Hawaii at Mānoa, I will choreograph a fifteen-minute dance that will be presented to my committee in the Fall of 2017 and then be restage in full or in part in the Spring of 2018. During my graduate experience, I have been curious about the creative process and how dance is made. Through various research papers and classes that I have taken, I have become interested in the many ways in which dance is created and how that process produces art that is entertaining, forward thinking, and original.

Partnering work in my thesis choreography reflects my interest and experience in ballroom dance. My choreography incorporates partnering within the modern movement vocabulary through the lens of ballroom in an effort to explore movement I have not yet explored. I feel that I can use my knowledge and skills developed in ballroom and use them as a lens to create partner work that is inventive and original.

I also sought to utilize different choreographic tools to help expand my ability to create new movement. Using these tools challenged me to see movement and how it is arranged on stage with a new perspective and fresh eyes. I enjoyed finding ways of moving that are at times counter intuitive. I feel my desire to expand my movement beyond my comfort zone has opened my eyes to the infinite possibilities of movement that can be performed, and it has become one of my goals to continue to search for movement that may be new to me or to others.

The choreographic process that I will explore will begin with movement phrases and patterns. Through observing these movements, I will find a story, a concept, or a motivation to continue to growth the piece in reference to. This evolution process happens as I look at the choreography and listen to where it would like to go. By listening and observing I find that my

dance works become living organisms and it is my job as an artist to discover what is already there. This is the creative process that I apply to all of my projects.

CONCEPT

For my thesis, I would like to continue the exploration of new movement with added challenges and choreographic tools. I will be focusing my method on two different approaches to movement discovery. The first will be a tool I learned through my research on Sydney Dance Company's' artistic director Rafael Bonachela. This tool involves inscribing and describing letters with my body in the space around me. The second tool I would like to utilize will be a tool that Trisha Brown developed in her earlier iconic work "Locus". This tool is a number system which creates movement through numbering letters and then connecting those numbers to different points in space. Both of these tools challenge my approach to movement invention and I hope they will help me discover more possibilities to move in space. The letters and words will come from two memoirs that I wrote in an Autobiographical writing course that I took last semester. These memoirs are titled "Indifference" and "The Hole Self." I will choose specific phrases from these memoirs to use with both tools to choreograph movement. This will produce different phrases from the same source.

Partnering will be a significant part of my choreography. After creating movement phrases and "setting" them on the dancers, I will use those movements to find partnering phrases. I plan to find the partnering phrases through various manipulation techniques one of which will be having the dancers perform the same or different phrases in close proximity thereby discovering how their movement might intersect. Another will be having one of the dancers initiate the movement of their partner within the phrases already created. I will explore partnerships of two to five dancers.

DESCRIPTION OF CHOREOGRAPHY

I will begin my thesis choreography this summer as I choreograph for Mid-Pac Institute. The length will be approximately 10 mins of choreography, which will be considered my main section of choreography. Choreographing for Mid-Pac will give me the opportunity develop movement and get a section of my thesis set. After I have set this piece on the Mid-Pac dancers, I will then set the same section on UH dancers. It will be necessary for me to add another section that will be approximately 5 mins long in order to reach the required 15 mins.

I imagine the piece beginning with the lights illuminating all the dancers on stage as they perform a series of movements that are not in unison. The feeling will be as though the audience entered in the middle of a scene or conversation. The music will also feel like it is has begun in the middle and will support the chaos of dancers doing many different phrases at the same time. There will be many level changes and brief moments where two dancers perform the same portion of the phrase but then move on to different places in the phrase. Also, I imagine moments when one dancer will stand out from the chaos and perform a phrase and then move back into the chaos.

After the chaos I envision the group finding a unison phrase or shape while a duet emerges. This duet might perform the manipulated phrases that have been joined together to create partnering or something completely new. I see the duet slowly becoming a trio with one dancer joining until all dancers are on stage performing partnering phrases. At times they will perform the same partner phrases. I imagine a pattern of a large group dancing to then a solo dancer happening a few more times until it is only a solo performing the beginning phrases alone on stage. After the solo has lasted a minute or two I see the group will slowly entering the stage with the chaos crescendo until at last the piece finishes.

LIGHTING

The lighting will begin with warm tones to give a sense of daylight and natural light. As the dance progresses into duets and trios I imagine only one side of the stage being very lit with the other side darker with low lighting. At the end, the warm natural-toned light will return to finish the piece. When my piece is performed in the studio during the fall semester, I will just use the natural light that comes in from the windows and the studio lights on the ceiling.

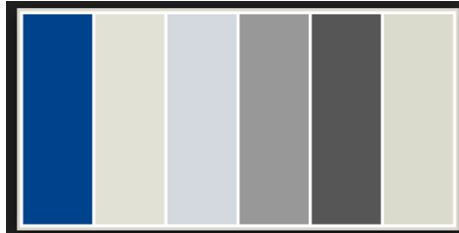
MUSIC

For the music, I will collaborate with a musician to have an original composition for my piece. I have begun discussing and exchanging musical ideas with my brother, composer Scott Hofheins. For this piece, I will share phrases of my movement with him and then he will share sections of music that he composes after watching the phrases. The music will play between various percussion, drums, and piano. It will have a variety of dynamics and rhythms. As the piece develops, the music will develop to support and inform the choreographic choices I make.

CAST

Pam Shoebottom
Maureen Kearns
Sophia Carter
Simone Lai Schinde

COSTUMES



I plan to use these colors in various business slacks, fitted joggers, blouses, tank tops, and t-shirts. The dancers will have one article of clothing that is fitted and one that has more flow and movement. I would like the colors to be in the same scheme to create a sense of community within diversity.

PART II: REFLECTIONS

CHOREOGRAPHY

I began the process of creating this piece by re-reading two memoirs I composed, “The Hole Self” and “Indifference,” in a university English class titled Autobiographical Writing. This course was designed to help students develop their writing skills by composing personal stories. We were often encouraged to write about what was most uncomfortable and to attempt to understand those experiences from a different perspective. Through the process of writing these memoirs, I discovered unresolved feelings about relationships with my families as well as with the formation of my identity. In

my memoir “Indifference,” I recalled memories with my father that revealed the complicated aspects of our relationship. In the second memoir “The Hole Self,” I explored various experiences in my relationships with friends,



family, and dating that eventually guided me in finding peace and meaning in my life. Through the writing of these memories, I discovered truths about who I was and how I perceived the world around me. Since these discoveries were meaningful to me, I felt I needed to share them through dance.

In using these stories as a motivation for my dance, I did not want to create a piece that followed a storyline for the audience to understand. I desired to use themes and ideas from them

as well as exploring memory in a more general sense. Therefore, I used two sentences from the memoirs that were abstract and colorful and did not reveal anything important to the memories. The first sentence read, “The cream-colored couch I sit on is covered in stains and smudges.” I chose this sentence because I loved the textural image I saw and wanted to use those textures to find interesting movements. The second sentence read, “One mole seems to be hanging on by a string.” This sentence stood out to me because of the words “hanging” and “string.” I began creating the movement through improvisation tied to the words, textures, and colors. From there I inscribed the letters of the words with my body in the space around me. For example, I used my forearm to trace the circular shape of the “O” and then used my thigh to carve an “N.” My goal was to create at least two base phrases that I could build and develop other movement patterns and partnering work.

I used the first few rehearsals to teach the phrases. Once my dancers knew the phrase, we explored that phrase in different levels, places in space, and relations to the other dancers. I wanted the dancers to live in the movement for a while before I manipulated and clarified the various aspects of each movement, so there was less clarification happening during these rehearsals. As the dancers became more confident with the phrases, we began to explore how those movements could create partnering phrases. I would often ask one dancer to perform a certain phrase while I improvised ways to initiate or compliment their movement. After a few moments of exploration, I would find something that was interesting and would teach their partner what I created. Then, I would stand back to observe how it was developing. This process of exploring movement myself in relation to my dancers and then standing back to observe was one I utilized from the beginning of my rehearsal process to the end.

Near the beginning of this creative process, I placed the dancers in symmetrical formations and spacing. Oftentimes two dancers performed one phrase in unison while the other two performed a different phrase in unison. Using symmetrical formations was not what I had visually imagined and intended for my piece. While attempting to solve my problem, one of my dancers suggested that I watch William Forsythe's¹ male quartet *N.N.N.N.* She felt that it would give me some ideas of how to use an even number of dancers in interesting asymmetrical ways. In watching this piece, I found that Forsythe played between chaos and organization. He did this through placing the dancers in asymmetrical places on stage while giving them different phrases of movement to perform at the same time. I also observed the interesting way he used synchronized pauses and partnering work. I found these tools to be very visually satisfying and decided to use them with my movement.

During this time, one of my dancers left the island to visit home which left me with three dancers with whom to work. I began changing the order of the phrases and randomizing the



material that each dancer performed. I was not concerned with where the fourth dancer was going to be in the space because I planned on her filling in the gap where needed. Having this mindset

¹ William Forsythe is an american dancer and choreographer who integrated the use of ballet and visual arts. He is known for his work with Ballet Frankfurt and The Forsythe Company.
<https://www.youtube.com/watch?v=45RQLJjD8hY&t=419s>

helped give the piece its first basic form. At the first showing to my committee, the first half of the piece was danced by only three dancers. In the middle the fourth dancer entered the stage and danced until the end.

After the showing, a common comment was how interesting it was to have a dancer appear on stage mid-way through and how her energy gave a different sense to the second half of the piece. It was also mentioned that perhaps the dancers were portraying that single dancer's memory and by entering, she bridged the gap between her memory and the dancers' illustration of the memory through their movement. Keeping this idea in mind, I started playing with the idea of my piece being about one person's memory or experiences and their physical act of remembering them and observing those events in their mind's eye. Looking back, I can see how this exploration was connected to my own personal investigation of my memories and using my dancers to help me understand the concept of memory. Through this exploration I began asking the questions "Whose memory is this? Who is participating in this memory? Who is observing this memory?" These questions helped clarify why the dancers were doing certain movement phrases and where they were physically placed in the space. Specifically, these questions helped shape the moments in my piece that seemed arbitrary. One of these moments was the solo danced while the other three observed and supported in the corner. As this dancer began moving there were echoes of a child's voice in the music which seemed to connect somehow to the dancer herself. It became clear to me that this memory was the dancer's and through the physical reflection and telling of that memory she discovered new meaning, which was similar to the journey I had taken when I wrote those memoirs. It was at this moment when I chose to continue this exploration of telling stories and exploring our stories through movement. However, I use the term stories loosely in that I never asked the dancers to identify a specific experience in their

life that they were going to physically retell through their body. The telling and exploring personal experiences were more about allowing their bodies to speak like their mouths do when they share their experiences with others.

I found that gestures in dance have a similar quality that words have, they are shorter and can express ideas with more clarity. I decided to use gestures as a way to explore the telling of the stories. I developed gesture phrases and taught them to the dancers. From there we explored different levels, intentions, and kinesthetic reaches. Some of the exploration came from the dancers themselves, and some from my prompts. At times I gave them a structure to play with and ask for the dancers to come up with a phrase that included and developed the gestures. We also used these gestures to create more partnering phrases. To create these phrases, I had the dancers improvise movement that explored stopping the gesture of their partner, highlighting the space their partner was going to inhabit with their own gesture, and placing the gesture on their partner's body. For example, one of the gestures was a swiping action of the arms from the high right diagonal to the low left. One of the dancers put their arms in the high right diagonal and swiped to the low left diagonal connecting to their partner's thigh. Using gestures to create partnering sequences produced partner work that I had not explored and had not been utilized in the piece thus far.

After going through my piece with the lens of memory and creating the gesture section, I felt I needed another person's perspective, so I invited my thesis committee chair, Amy Schiffner, to observe a rehearsal. We discussed strategies to assist each dancer and clarified the motivation for a few sections that were still unclear. In that discussion two comments were made that I believed to be the turning point of this piece. The first was that the dancers needed to know when to include their head, neck, and torso in the gesture or movement phrase. The second

was to finish the piece with an exploration of chaos section that appeared near the beginning of the dance. In the weeks that followed, I looked at the places in the choreography that needed more full body involvement and helped the dancers find that expression through the phrases of movement. We discovered that when they were performing with full torso involvement it was as if they were replaying the memory in their bodies. When they limited the movement to their



arms and upper torso without involving the legs, it

became more about the act of sharing a memory or story. When observing the dance after having applied

that comment, I felt that the piece developed its own voice and started to reveal to me where it needed to

go. I often find that my choreography, at some point in

the creative process, takes on its own intelligence and

if I listen and pay attention to where it wants to go, the

choreography ends up feeling more powerful and

authentic to me. The changes in body involvement and

motivation clarity helped me see a logic to the

progression of my piece which gave me references

points from which to build.

In the overall creation of movement for this piece I focused on very personal experiences dealing with family relationships and forming my identity. This piece represents the process I went through to gain a different perspective on those memories and I feel that it could be interpreted in limitless ways depending on the lens brought to the piece. In the book “Critical and Cultural Theory,” theorist Catherine Belsey describes this idea as being linked to a

Poststructuralist² perspective. “The debates about the meaning of a given text continue, but they are located where they belong: in the process of interpreting the text itself, and not in appeals to external authority. There can be no one single correct reading of a text...” (Belsy 55). Similarly, I believe that it is through the choreographic process that I find meaning and that my dancers find meaning even if we do not reach the same conclusion.

When teaching and developing the choreography, I chose to only give the dancers a very small window into the meaning and motivation for the movement’ all the while, I utilized the intimate knowledge of my stories to give movement prompts, make decisions about the structure, and give the dancers feedback. We spoke in general terms about memory and working through



personal memories as well as how to represent the act of remembering. There were times when one dancer was remembering, while the others were the memory. Another time they were all remembering and

telling their stories. There was also a moment when only one was working through the memory while the others observed and supported. I believe that the dancers were able to bring their own voice and experience to this piece in a more authentic way because I did not give them all of the details pertaining to my personal narrative. At times when the dancers shared their thoughts on the meaning of a certain section, I was surprised at the truth they spoke and felt that their interpretations revealed more than I had considered. These truths about the meaning influenced

² Postructuralism is a movement in philosophy and literary criticism defined by its emphasis on the plurality of meaning and instability of concepts used by structuralism to define society and language.

many of the choreographic choices I made when shaping the movement the dancers performed. Like poststructuralists, I did not search for secured knowledge but was more interested in the meaning found in the process of exploration, which allowed for the piece to grow and develop.

Our final rehearsal together was in the Earl Ernst Lab Theatre. I reserved the space so that the dancers could become familiar with the choreography in that theatre. Until this point in time, I was concerned that the dancers felt very individual, distant, and frustrated with one another. In observing the piece at this stage in the process I saw that a cohesive ensemble had not yet materialized. The dancers were taking a very individualist approach to the material that was evident in their lack of being attentive to each other in the space; particularly in regard to eye contact with each other, responsiveness to group timing and supporting each other's movements. Before dancing the last run at the close of the rehearsal I told my dancers that this piece was now theirs. I invited them to personally take on the material because it was no longer mine. I told them that I considered them artists and innovators and that I trusted their own personal voices should they need to improvise certain aspects of this piece on the spot. I ended my talk reminding them that the only way they could truly perform this piece was if they did it together, as a group, trusting and relying on each other. Afterwards, some of the dancers felt the need to express their own personal feelings and what they needed from some of the dancers to feel supported. It was at this moment that I felt the dynamic of the dancers change. As they danced the last run through I could feel and see a common breath between them. They all became artists with a clear voice and they performed my piece with more authenticity than I had previously felt and observed. It became clear at this moment that the choreography was ready to perform for an audience and my dancers were invested.

MUSIC

Before becoming a graduate student, I had always had the desire to have originally composed music for choreography of mine. My brother, Scott Hofheins, has been a composer his whole life and I thought it would be interesting and challenging to work together on a project. I also chose to use Scott because his style of music was not the style of music that I typically listen to when choreographing. I thought it would be a good challenge and could potentially produce choreography that I had not yet explored.

We began this process the summer of 2017. He sent me audio files of music he had previously recorded and wanted to expand further. I let him know which ones I thought would be interesting to use and he began to compose. We talked in great depth about the memoirs I had written and how they were

relating to his music as well as how they might manifest in my choreography. Once rehearsals started and I began making phrases of movement, I would send



him a video clip of each rehearsal to give him an idea of the kind of movement I was using. In the early stages of choreography, I only had about 2 minutes of three musical selections to get an idea of what the music would be like, so I chose to explore the movement without the use of music.

As the music and my choreography developed, I noticed that the music was going in one direction and my piece was moving in another. Specifically, the last piece of music did not feel that it complimented the movement, so I had the dancers perform the last section in silence. I discussed how to solve these musical problems with Scott. We came to the conclusion that the music needed to be more simplified in general, and specifically in the number of instruments and melodies playing. After having the dancers perform the last section in silence, I really enjoyed the dynamic change the silence gave and was hesitant to add any music. In an effort to maintain the dynamic change, Scott suggested using a couple notes or sounds. We decided to play with that idea and see how it turned out.

The version that was sent to me after that conversation had a combination of melody and minimalist themes which supported the dance and gave it another dimension. The section that was originally silence had a selection of sounds and musical notes that eventually lead to a revival of music from the beginning piece. When playing the music for the dancers as they performed I felt that the music gave the movement and phrasing of that section an interesting feel and that it supported the structure of the whole piece. From here we were able to develop the movement as it was now being paired with the new music. After listening to the last piece of music I felt inspired with ideas of how to develop the movement.

Having this experience with a composer brought many challenges that would not have occurred had I used recorded music and at times became a frustrating variable in my creative process. In past choreographic projects I have typically found a piece of music that inspires me near the beginning of the timeline and I use that inspiration to help with my movement invention and phrasing. In this process I did not have the music to rely on, so I had to create my own structure without knowing if it would be supported by the music. This revealed my weakness in

creating movement with a variety of dynamics and phrasing as well as my dependency on the structure of a piece of music to inform my dance's framework.

FINAL PRODUCTION

In viewing my piece during the final performances, I found that there were many aspects of the choreography that were powerful and engaging. I also observed places that were not as strong and if given the opportunity to revisit this work, I would improve upon those areas.

Beginning with the aspects of my choreography that I believe worked and supported the voice of this work, I feel that the various partnering sections gave a physical and emotional connection between the dancers that could be seen and felt. Reflecting on my experience in ballroom dance, I can see how my interest in partnering is because of my training in ballroom. As I watched my piece and specifically enjoyed the partnering sections, it became clear to me that I enjoy the exploration of partnering

within modern dance and that strive to create the same connection to their partners like I had with my dance partner. In my piece the partnering shaped the use of space differently as my dancers engage with each



other both through their physical touch, eye contact, and the unseen feeling of trust and synergy.

Another strength that I felt the piece had was its exploration of a focused movement vocabulary. The vocabulary of the piece was built and developed from two main phrases. My goal was that viewers be able to identify the language of the piece and then watch as it explored the topic of memory through the repetition and abstraction of that vocabulary. Even when the

piece turned towards a more gestural approach in movement, the gestures all derived from the two movement phrases. A feedback that I received from an audience member was that the repetitive movement vocabulary with variations provided a logic, which allowed her to be engaged for the full fifteen minutes.

There are however, a few things that could have been explored further and were not fully formed when it got to the stage. One of these elements was the order that the piece moved through. I am not sure that having a solo at the beginning was most effective. In my autobiographical writing course, we talked about chopping up our stories to see the possibilities of a stronger narrative if events were in a different order. I feel that there might have been a more interesting order of events in my choreography. The piece could have begun with the beginning of the gesture section with the other sections interjected in the middle. If I were given the opportunity to re-stage this piece, I would play with the structure a bit more to discover if there was a stronger logic with a different arrangement. Doing this might also reveal new opportunities to build and explore movement as it relates to memory.

Another aspect that I would develop and work on would be the transitions from one section happening on one place on stage to a different section happening on the other side of the stage. There were times when the dancers walked at random as a bridge to the next section. When viewing these transitions in the performance I felt that they were out of place and did not serve any other purpose but to get the dancers from one sequence to another. I question if transitions could be seamless extensions of the movement phrases that carry the dancers from place to place. This problem could have been the result of my inability to coach the dancers enough in these places, or they were just not the best transitions. Either way, transitions are an aspect of choreography that I question in all my pieces and will continue to do so in the future.

Overall, this piece was an exploration of a focused movement vocabulary as it related to the group and the solo work. It played with variation of movement that had previously been performed as well as repetition of phrases performed in different facings and locations on stage. The partnering work varied between duets, trios, and quartets all exploring the weight, connections, and relationships to each other. The transitions from each section could have had more drive and purpose and the overall framework of the piece could have been rearranged to give a more interesting flow. I feel that this work accomplished its purpose as a tool to explore and discover more about the creative process. Through this work, I also learned more about my own artistic voice and how to build choreography into meaningful art.

Works Cited

Wake, Paul, and Simon Malpas. *The Routledge Companion to Critical and Cultural Theory*.

APPENDIX A: PRESS RELEASE

Kennedy Theatre

UNIVERSITY of HAWAI'I at MĀNOA



Contact: Nicholas Brown, Publicity Director
Office Phone: (808) 956-2598
Fax: (808) 956-4232
Box Office: (808) 956-7655
Email: ktpub@hawaii.edu

Department of Theatre + Dance
University of Hawai'i at Mānoa
1770 East-West Road
Honolulu, HI 96822

Web: manoa.hawaii.edu/liveonstage/sfoot2018/

**Media Release
FOR IMMEDIATE RELEASE**

February 15, 2018

The University of Hawai'i at Mānoa's Department of Theatre and Dance rounds out Kennedy Theatre's Primetime 2017/18 Season with *Spring Footholds: Transitions*. This dance concert showcases the talents of Master of Arts and Master of Fine Arts in Dance candidates as well as undergraduate dance student choreographers and performers with a dynamic contrast of styles and themes. Performances run March 14, 15, 16, and 17 at 7:30 p.m. and March 18 at 2:00 p.m. in the Earle Ernst Lab Theatre. There will be a free Post-Show Rap following the performance on March 16.

The program features seven distinct dances highlighting imaginative and innovative student choreography and performance. The subtitle, *Transitions*, refers to the conditions we all face daily. The world is always changing, and everyone must find how they fit into this ever-evolving landscape. For some of the performers and choreographers, this concert represents the culmination of their academic career as they transition into the professional world. Others are returning to school and are readjusting to the role as student once again.

MFA candidate, **Amy Bukarau**, presents her thesis project under the working title, "Memoirs." This piece was inspired by an autobiography course Bukarau took in the Spring of 2017 at UH Mānoa where she made the connection between writing narratives and choreography. In "Memoirs," four dancers explore themes associated with memory through a mixture of partner and floor-work combining ballroom and modern dance techniques. The choreography calls into question the blending of memory and reality by

focusing attention on who is only portraying a memory and who is actually remembering it. **Angela Sebastian**, a new MFA candidate from the Philippines, performs a solo titled, “Limbo.” Sebastian won an award for this dance, which was originally choreographed and performed for a competition in Hong Kong. According to Sebastian, “Limbo” stems from her “frustration as an artist having to engage in popular entertainment because of how difficult it is to be a dancer in the Philippines.” She continues, “This is how you get paid, but the work is always the same. Your brain can’t evolve that way.” In the dance, Sebastian starts seated on a chair and performs movements that distance her from it. But no matter how frantically she tries to pull away, her movements always bring her back to the chair.

Spring Footholds: Transitions also features five other student-choreographed and performed works. Senior Dance major, **Ariel Gazarian**, choreographed “Swarm Intelligence,” which she defines as “the solving of a cognitive problem by two or more individuals who independently collect information and process it through social interactions.” **Marley Aiu**, a Dance and English major at UHM, presents her work, “Vomit, and Other Things We Have No Control Over,” based on a lyric poem she wrote in the Fall of 2017 exploring “phobias of vomit, water, and self.” **Phillip Kapono Aiwahi-Kim** performs a solo titled “S.L.I.P. (Slowly Letting it Pass).” This piece, choreographed by Hawaiian Studies major Aiwahi-Kim, reflects the idea that emotions can be expressed through many different dance genres. **Amy Pivar** is the choreographer of “Where’s the Line?” an inquiry about influence, inspiration, and ethics. Lastly, *Spring Footholds: Transitions* will feature a tap dance choreographed and performed by **Robin Worley** and students of the Department of Theatre and Dance’s Spring 2018 tap dancing class.

Tickets for *Spring Footholds: Transitions* are available 24/7 online at etickethawaii.com, by phone at (808) 944-2697, and at official outlets. Sales at the Kennedy Theatre Box Office begin on March 12 from 10:00 a.m. to 1:00 p.m. Monday through Friday with extended sales hours on show days.

EVENT:

Spring Footholds: Transitions

PRESENTED BY:

UHM Department of Theatre + Dance

WHEN:

March 14, 15, 16*, and 17 at 7:30 p.m.

Matinée March 18 at 2:00 p.m.

*Free post-show rap
following performance

WHERE:

Earle Ernst Lab Theatre at Kennedy Theatre
1770 East-West Road, 96822

REGULAR TICKET PRICES:

\$18 Adult

\$16 Senior, Military, UH Faculty/Staff

\$15 UHAA Members

\$13 Students/Youth

\$8 UHM Student with Valid ID

Ticket prices include all service fees.

PURCHASE INFO:

Tickets are available online at etickethawaii.com, by phone at (808) 944-2697, at participating outlets and at the Kennedy Theatre Box Office. The box office is open from 10 a.m. to 1 p.m. Monday through Friday during show weeks, with extended hours on performance dates.

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Dancers in *Spring Footholds: Transitions*
UHM Dept. of Theatre + Dance / Kennedy Theatre

March 14-18, 2018
PHOTO: John Wells

APPENDIX B: PROGRAM COPY

PRODUCTION STAFF

Stage Manager: Jarren Amian
Light Board Operator: Rachael Uyeno
Sound Board Operator: Dylan Lee
Stage Crew: KoDee Martin
Wardrobe Supervisor: Christopher Kim
Dresser: Julia Joseph
Costume Crew: Marc Marcos, Annastasia Watkins, Michelle Nino

KENNEDY THEATRE STAFF

Department Chair: Betsy Fisher
Director of Dance: Gregg Lizenbery
Production Manager: Rick Greaver
Theatre Manager: Jessica L. Jacob
Operations Coordinator: John Wells
Technical Director: Gerald Kawaoka
Costume Shop Manager: Hannah Schauer Galli
Assistant Costume Shop Manager: Iris Kim
Office Staff: Lori Chun, Lindsey Rice

FRONT OF HOUSE STAFF

Box Office Supervisor: Christian Cesar, Alexis Moreno, Mark Shiroma
Box Office Staff: Madi Franks, Joanne Aire-Oaihimi
Publicity Director: Nicholas Brown
Publicity Assistant: Katherine Altman
Graphic Designer: Jessica Jacob
Photographer: John Wells
Lab House Manager: Lauren Vance
Assistant House Managers: Joanne Aire-Oaihimi, Julian Cepeda

FRONT OF HOUSE INFORMATION

The UHM ticket program is supported in part by a grant from the Student Activities and Program Fee Board.

For large print programs or any other accessibility requests please contact the House Manager.

After dark: to arrange a Campus Security Escort from any two points on campus please see a House Manager.

As a courtesy to your fellow audience members and to our performers, please remember that eating, drinking, video recording, photography and use of cell phones and other electronic devices is not allowed inside the theatre. Please take a moment to turn off any sound or light emitting devices now.

SPRING FOOTHOLDS: TRANSITIONS

CONCERT PROGRAM

RETROSPECTIVE MEMORY

Choreographer: Amy Bukarau*
Dancers: Sophia Carter, Maureen Kearns, Simone Lai Shinde, Pam Shoebottom
Projection Design: Amy Bukarau, Brian Shevelenko
Music: Composed and Performed by Scott Hofheins

S.L.I.P. (SLOWLY LETTING IT PASS)

Choreographer & Performer: Phillip Kapono Aiwohi-Kim under kumu hula direction
Projection Design: Phillip Kapono Aiwohi-Kim, Brian Shevelenko
Music: Kuana Torres Kahele

VOMIT, AND OTHER THINGS WE HAVE NO CONTROL OVER

Choreographer: Marley Aiu
Dancers: Marley Aiu, Miki Tominaga
Projection Design: Marley Aiu, Brian Shevelenko
Music: Marley Aiu

LIMBO

Choreographer & Performer: Angela Sebastian
Projection Design: Angela Sebastian, Brian Shevelenko
Music: Arvo Pärt

* In partial fulfillment of the Master of Fine Arts Degree

PRIMETIME

2017/2018 SEASON



Earle Ernst Lab Theatre
March 14, 15, 16* and 17 at 7:30 pm & Sun. March 18 at 2:00 pm
Post-Show Rap Friday, March 16

Dance Concert Director: Gregg Lizenbery
Lighting Design: Brian Shevelenko
Costume Coordination: Iris Kim

UNIVERSITY of HAWAII*
MANOA

Department of Theatre + Dance
College of Arts and Humanities

INTERMISSION

SWARM INTELLIGENCE

Choreographer: Ariel Gazarian
Dancers: Marley Aiu, Rachel Booze, Ariel Gazarian, Sakura Imayu, Kristen Johnson, Emma Majewski, Christiana Oshiro, Angela Sebastian
Projection Design: Ariel Gazarian, Brian Shevelenko
Music: Owen Belton

WHERE'S THE LINE? AN INQUIRY ABOUT INFLUENCE/INSPIRATION & ETHICS

Choreographer & Performer: Amy Pivar
Projection Design: Brian Shevelenko
Video/Music: Jodi Melnick solo from "Movement Marigold" at Brooklyn Academy of Music 2014. Used with permission. Score by Steven Reker.
Additional Media: Birds of Oahu, Pivar rehearsal video.

TO AND FROM

Choreographer: Pam Shoebottom
Dancers: Marley Aiu, Tina Chan, Maureen Kearns, Emma Majewski, Angela Sebastian
Projection Design: Brian Shevelenko
Music: Klara Lewis

BUY U A DRANK

Choreographed by the ensemble: Mayia Green, Alexis Johnson, Robin Worley
Music: Max

Visit us on the web at manoa.hawaii.edu/liveonstage/kennedy-theatre

APPENDIX C: VIDEO DOCUMENTATION



Retrospective Memory YouTube link:
https://www.youtube.com/watch?v=boQ0lum_Dr8&t=167s